

**Comprehensive Curriculum for High School Flutists: How Music Fundamentals
Encourage Musicianship**

An Honors Thesis (HONR 499)

By

Susanna Smit

Thesis Advisor

Dr. Mihoko Watanbe

Ball State University

Muncie, Indiana

May 2

Expected Date of Graduation

May 2017

SpC011
Undergrad
Thesis
LD
2489
.24
2017
.559

Abstract:

Teaching provides professional musicians with the chance to guide the next generation. The creation of a standardized, but flexible curriculum allows music teachers to provide consistent, effective instruction. There are many aspects that contribute to a well-rounded musician; it is not only repertoire. Music fundamentals like theory and aural skills foster a deeper understanding for the student and therefore better musicianship. The following curriculum integrates music theory, aural skills, and repertoire in a 2-tiered, 3-step program for high school flutists. Each student can pursue their own goals and reach their full potential.

Acknowledgments:

I would like to thank Dr. Mihoko Watanabe for advising me during this creative project. Her guidance during the creation of this lasting resource represents only a small amount of the help and encouragement she has offered me during my college career.

I would like to thank my parents, Michelle and Jeroen, for encouraging me to follow my passion, and Ian for keeping me positive.

Table of Contents

Process Analysis.....	1
Cover.....	2
Introduction.....	3
Lesson Structure.....	3
About the Author.....	3
Teaching Philosophy.....	3
Section A.....	4
A-1.....	5
A-2.....	7
A-3.....	9
Section B.....	11
B-1.....	12
B-2.....	14
B-3.....	16
Bibliography.....	18

Process Analysis:

On a personal level, this project reaffirmed my passion for teaching and my interest in pedagogy. It also allowed me to organize, refine, and improve my current teaching methods. I found that I have always incorporated small elements of music theory and aural skills in my teaching, but it is not always cohesive. Learning about the varied approaches to flute pedagogy made me realize how important it is to me.

I spent most of my time in this project surveying the curriculums that are already available. When I first started my proposal I found that while the United Kingdom and Canada have large, standardized systems, the United States is just beginning to develop a standardized system for instrumental lessons. Reading through these curriculums reaffirmed my feeling that music fundamentals are an essential part of learning for young musicians. It was very interesting to see the different ways of assessing a student's knowledge of music theory and aural skills. It was similar to what I was used to in college courses, but scaled down to be accessible to younger flutists. I began thinking that these assessments would allow students to have another way to measure their accomplishment, alongside performance.

Creating my own example rhythms to test students with gave me a chance to evaluate the difficulty this would hold for students. Each student learns differently, and while my curriculum will give me a starting point, it will need to be adjusted to align with each student's ability. Aural skills will be entirely new to most high school students, so they will have to be introduced slowly and in a positive environment. Many students dislike singing and have never listened to notes in order to hear an interval or chord. I need to work to make this a possibility for every student.

It's often hard to keep students motivated when they are not approaching the Indiana State School Music Association (ISSMA) solo competition. This takes place in late January and after it is over many students have trouble working without a goal. I think that using this curriculum will help my students and I overcome this. I also chose to include whether a piece is on the ISSMA Group I list in my repertoire suggestions. This is the highest level a student can compete in at ISSMA, and only certain pieces can be used.

My hope is that this curriculum will be available to my students and their parents so they can make informed decisions about repertoire choice and will understand the expectations of each level. I tried to include varied repertoire in every level, with multiple musical eras and countries of origin. Not only is this beneficial to students, but I also had a chance to discover repertoire that was not previously familiar to me. One of the issues I ran into when completing this project was making sure my curriculum is accessible to non-musicians. I wanted to ensure that parents could read the document and understand what their children will be learning and why it is important. I tried to limit the use of technical words to those that high school music students and their parents would have heard before.

Comprehensive Curriculum for High School Flutists

How Music Fundamentals Encourage Musicianship

Susanna Smit

Introduction:

This curriculum gives students a chance to study music fundamentals like music theory and aural skills alongside their repertoire. The repertoire is listed with the complete title and suggested publisher. It is divided into two sections: Section A is for students who do not wish to pursue music in college, and Section B is for students who will study music in college. Within these sections there are three levels, allowing students to be placed based on their aspirations instead of their grade level. In order to encourage students to reach their goals, the completion of each subsection will be accompanied by a certificate and culminating performance.

If music students are introduced to music fundamentals earlier, they will be more productive in their music studies. Cultivating a deeper understanding of the music they are performing allows students to enjoy themselves more. They will also be able to focus on performance. Students who choose not to pursue music in college still benefit from knowledge of music theory and aural skills. Music theory allows performers to practice more efficiently through the recognition of patterns. Without music theory, students are not able to create expressive phrases. If a musician can identify patterns, they will also have better sight-reading abilities. Aural skills enable a student to look at written music and recognize what it will sound like. It also develops a student's inner ear, leading to effective ensemble playing. These aspects encourage students to create their own musical ideas and execute what is written. Music theory will be drawn out of repertoire so students can apply their knowledge of theory directly to their performance and practice. Aural skills will directly correlate to repertoire in a similar fashion. Students will be encouraged to use music fundamentals to improve their collaboration with others and individual performance of repertoire.

Lesson Structure:

Each lesson will be 30 or 60 minutes. The lesson will begin with music theory practice, including scales and rhythmic dictation. Aural skills will be addressed next, with listening and dictation. The rest of the lesson will be dedicated to repertoire work.

About the Author:

Susanna Smit is a senior pursuing a degree in Flute Performance at Ball State University, where she is a member of the Ball Honors College. She studies with Dr. Mihoko Watanabe. She is active in multiple large and small ensembles at Ball State University, and she has a passion for outreach, collaboration, and pedagogy. She has been lucky to teach for 5 years and hopes to continue helping young flutists reach their goals while having fun!

Teaching Philosophy:

I hope to create a positive environment in my flute studio. I believe in encouraging students to reach their individual potential. Lessons are crafted around each student's personal goals. It is my goal to create a lasting enthusiasm for music and learning. Well-rounded musicianship is very important to me, so music theory, aural skills, and music history are all incorporated in each lesson.

Section A – Students Studying for Enjoyment

Goal:

Students in this category are not preparing for college; they are studying for their own enjoyment. They will be encouraged to reach their full potential as a musician. The musical fundamentals in this curriculum will be geared towards their success in sight-reading, band literature, and competitions like ISSMA.

Music Theory:

Scale study should encourage a student's ability to write the scales, play the scales, and recognize the scales in their pieces. The theoretical information behind key signatures should be explained. The study of chords should relate to the student's music in ensembles, scores, and solo pieces. Rhythm studies should allow a student to be self sufficient when learning new rhythms. For all aspects of music theory, practical knowledge should be encouraged above memorization. A student's knowledge of key signatures, the scales associated, and rhythm will allow for more a more efficient learning process.

Aural Skills:

Students will be expected to repeat a rhythm clapped by their teacher. Rhythm clap back should encourage careful listening and analysis of aural information. The student should be able to clap back rhythms and dictate them. Intervals should be presented in written and auditory forms so a student can create connections between the two. Chords should be presented in written and auditory forms as well, in conjunction with music theory studies. These elements will allow a student to make the connection between written music and produced sound.

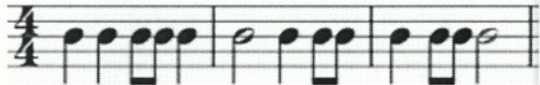
Section A – Level 1

Music Theory:

Scales	Major: up to 4 flats and/or sharps Chromatic: F4-F6
Arpeggios	Major: up to 4 flats and/or sharps
Chords	Major: up to 4 flats and/or sharps
Rhythm	2/4 3/4 4/4

Students will understand how to make the transition from scale name to number of accidentals and vice versa (e.g. D Major has 2 sharps, 3 sharps is A Major). They will learn that an arpeggio is made up of the 1st, 3rd, and 5th notes in a scale. This will lead to the construction of major chords. Rhythmic knowledge will include being able to count out rhythms from their repertoire in any of the above time signatures.

Aural Skills:

Rhythm Clapback	2/4, 3/4, or 4/4 time whole notes, half notes, quarter notes, and eighth notes e.g.: 
Intervals	Matching pitch
Chords	Major, minor

Students will clap back rhythms in the above time signatures with the above note values when the teacher demonstrates. Students will be asked to match pitch with a note played for them. Students will differentiate major and minor chords when they are played for them.

Suggested Repertoire:

Composer	Piece	Publisher
Isaac Albeniz	<i>Berceuse in G Major</i>	Alphonse Leduc
Fred Barlow	<i>Pavane</i>	Lemoine
Michel Blavet	<i>Sonata in D Major Op. 2 No. 1</i> any mvt.	Breitkopf and Hartel
Eugene Bozza	<i>Quatre Pieces Faciles</i>	Alphonse Leduc
Godfrey Finger	<i>Sonata in F Major</i> any movement	Boosey and Hawkes
Philippe Gaubert	<i>Berceuse</i>	Little Piper
François-Joseph Gossec	<i>Gavotte</i>	Billaudot
Paul Hindemith	<i>Echo</i>	Schott
Arthur Honegger	<i>Romance</i>	International
Carl Nielsen	<i>Children are Playing</i>	Wilhelm Hansen


Section A – Level 2

Music Theory:

Scales	<u>Major</u> : up to 4 flats and/or sharps <u>Minor</u> : up to 4 flats and/or sharps <u>Chromatic</u> : D4-A6
Arpeggios	<u>Major</u> : up to 4 flats and/or sharps <u>Minor</u> : up to 4 flats and/or sharps
Chords	<u>Major</u> : up to 4 flats and/or sharps <u>Minor</u> : up to 4 flats and/or sharps
Rhythm	2/4 3/4 4/4 2/2 (also known as cut time)

Students will understand how to make the transition from scale name to number of accidentals and vice versa. Students will relate minor scales to their key signature and the major scale with the same key signature (relative major). Their introduction to minor scales will include natural, harmonic, and melodic minor. They will understand that an arpeggio is made up of the 1st, 3rd, and 5th notes in a scale. This will lead to the construction of major chords and minor chords. Rhythmic knowledge will include being able to count out rhythms from their repertoire in any of the above time signatures.

Aural Skills:

Rhythm Clapback	2/4, 3/4, or 4/4 time whole notes, half notes, quarter notes, eighth notes, and sixteenth notes e.g.: 
Intervals	Match pitch Major 3 rd Perfect 5 th
Chords	Major Minor

Students will clap back rhythms in the above time signatures with the above note values when the teacher demonstrates. Students will sing in unison with a note played for them, and will sing a major triad after being given a starting note. This skill can be separated into singing a major 3rd and a perfect 5th. Students will differentiate between the sound of a major chord and a minor chord when it is played for them.

Suggested Repertoire:

Composer	Piece	Publisher
Joachim Andersen	<i>8 Studies Op.55 No. 6 Scherzino</i>	Southern Music
Bèla Bartok	<i>An Evening in the Country</i>	Ludwig Music
Michel Blavet	<i>Sonata in E Minor Op.2 No.3 mvt. I or V</i>	Breitkopf and Hartel
Gabriel Fauré	<i>Dolly Op. 56</i> <i>Berceuse</i>	Schott
George Handel	<i>Sonata in A Minor HWV 374 mvt. I or II</i>	Barenreiter
Gabriel Pierné	<i>Serenade Op.7</i>	Alphonse Leduc
Jacques Ibert	<i>Aria</i>	Alphonse Leduc
Gerard Meunier	<i>Au Crepuscule</i>	Lemoine
Émile Pessard	<i>Andalouse</i>	Alphonse Leduc


Section A – Level 3

Music Theory:

Scales	Major: all Minor: all Chromatic: C4-C7
Arpeggios	Major: all Minor: all
Chords	Major: all Minor: all
Rhythm	2/4 3/4 4/4 2/2 6/8

Students will understand how to make the transition from scale name to number of accidentals and vice versa. They will understand how to relate minor scales to their key signature and the relative major. Their study of minor scales includes natural, harmonic, and melodic minor. They will understand that an arpeggio is made up of the 1st, 3rd, and 5th notes in a scale. This leads to the construction of major chords and minor chords. Rhythmic knowledge will include being able to count out rhythms from their repertoire in any of the above time signatures. The introduction of 6/8 will include an explanation of how compound meters are structured.

Aural Skills:

Rhythm Clapback	2/4, 3/4, 4/4, or 6/8 time any note length e.g.: 
Intervals	Match pitch Major 3 rd Minor 3 rd Perfect 5 th Octave
Chords	Major Minor

Students will clap back rhythms in the above time signatures with any note values when the teacher demonstrates. Students will sing to match pitch with a note played for them, and they will sing a major triad or a minor triad after being given a starting note. This skill can be separated into singing a major 3rd, a minor 3rd, and a perfect 5th. Students will differentiate between the sound of a major chord and a minor chord when it is played for them.

Suggested Repertoire:

ISSMA Group I	Composer	Piece	Publisher
	Zequinha Abreu	<i>Tico Tico</i>	Eighth Note
*	Michel Blavet	<i>Sonata in D Minor Op.2 No.2</i> one slow and one fast mvt.	Breifkopf and Hartel
	Gabriel Fauré	<i>Morceau de Concours</i>	Bourne
*	Philippe Gaubert	<i>Madrigal</i>	International
*	Paul Hindemith	<i>8 Pieces</i> any 4 movements	Schott
*	Katherine Hoover	<i>Reflections</i>	Papagena
	Carl Nielsen	<i>The Fog is Lifting</i>	Wilhelm Hansen
	Wilhelm Popp	<i>Six Sonatinen Op.388 No.1</i> mvt. I	Kossack
*	John Rutter	<i>Suite Antique</i> mvt. II and one other	Oxford
*	Antonio Vivaldi	<i>Concerto in G Major Op.10 No.6</i> mvt. I and II or mvt. III and IV	International

Section B – Students Preparing for a Music Degree

Goal:

Students in this category are preparing to study music in college. They will be encouraged to reach their full potential as a musician. The musical fundamentals in this curriculum will be geared towards their success in sight-reading, competitions like ISSMA, and entry-level college courses.

Music Theory:

Scale study should encourage a student's ability to write the scales, play the scales, and recognize the scales in their pieces. The theoretical information behind key signatures should be explained. Advanced scales outside of major and minor will encourage comprehension in higher-level pieces. The study of chords should relate to the student's music in ensembles, scores, and solo pieces. Students should be encouraged to analyze the harmonic content of their repertoire. Rhythm studies should allow a student to be self sufficient when learning new rhythms. For all aspects of music theory, practical knowledge should be encouraged above memorization so students will have success in college courses.

Aural Skills:

Students will be expected to repeat a rhythm clapped by their teacher. Rhythm clap back should encourage careful listening and analysis of aural information and will give the student an introduction to this aspect of college courses. The student should be able to clap back rhythms and dictate them. Intervals should be presented in written and auditory forms so a student can create connections between the two. Chords should be presented in written and auditory forms as well, in conjunction with music theory studies. These elements will allow a student to learn how to write down what they hear in preparation for college level aural skills.


Section B – Level 1

Music Theory:

Scales	<u>Major</u> : up to 4 flats and/or sharps <u>Minor</u> : up to 4 flats and/or sharps <u>Chromatic</u> : D4-A6
Arpeggios	<u>Major</u> : up to 4 flats and/or sharps <u>Minor</u> : up to 4 flats and/or sharps
Chords	<u>Major</u> : up to 4 flats and/or sharps <u>Minor</u> : up to 4 flats and/or sharps
Rhythm	2/4 3/4 4/4 2/2

Students will understand how to make the transition from scale name to number of accidentals and vice versa (e.g. D Major has 2 sharps, 3 sharps is A Major). They will understand how to relate minor scales to their key signature and the major scale with the same key signature (relative major). Their introduction to minor scales will include natural, harmonic, and melodic minor. They will understand that an arpeggio is made up of the 1st, 3rd, and 5th notes in a scale. This will lead to the construction of major chords and minor chords. Rhythmic knowledge will include being able to count out rhythms from their repertoire in any of the above time signatures.

Aural Skills:

Rhythm	2/4, 3/4, 4/4 time whole notes, half notes, quarter notes, eighth notes, sixteenth notes e.g.: 
Intervals	<u>Sung</u> : Major 3 rd , Minor 3 rd , Perfect 5 th <u>Written</u> : up to an octave
Chords	Major Minor

Students will clap back rhythms in the above time signatures with the above note values when the teacher demonstrates. Students will sing to match pitch with a note played for them, and they will sing a major triad or a minor triad after being given a starting note. This skill can be separated into singing a major 3rd, a minor 3rd, and a perfect 5th. They will identify the interval between two written notes up to an octave apart. Students will differentiate between the sound of a major chord and a minor chord when it is played for them.

Suggested Repertoire:

ISSMA Group I	Composer	Piece	Publisher
	Samuel Barber	<i>Canzone</i>	Schott
	Michel Blavet	<i>Sonata in A Minor Op. 2 No. 6</i> any mvt	Schirmer
	John Corigliano	<i>Voyage</i>	Schott
	Gabriel Fauré	<i>Piece</i>	Alphonse Leduc
	Jaap Geraedts	<i>Sonatina</i> mvt. I	Donemus
*	Katherine Hoover	<i>Kokopeli</i>	Papagena
*	Gordon Jacob	<i>The Pied Piper</i>	Oxford
*	Jules Mouquet	<i>La Flute de Pan No.3</i> any mvt	Southern Music
	Germaine Tailleferre	<i>Forlane</i>	Lemoine
*	Georg Philip Telemann	<i>Fantasia No. 5 in B Major</i> no repeats	International

Students will clap back rhythms in the above time signatures with the above note values when the teacher demonstrates. 6/8 will serve as an introduction to all compound triple meters. The addition of rests will require the student to keep an internal pulse. Students will sing a major 3rd, a minor 3rd, a perfect 5th, and an octave from a given starting note. They will identify the interval between two written notes up to an octave apart. Students will differentiate between the sound of a major chord, a minor chord, a diminished chord, or an augmented chord when it is played for them. Their introduction to diminished and augmented chords will include the intervals of a tritone and an augmented 5th, which will be incorporated as needed.

Suggested Repertoire:

ISSMA Group I	Composer	Piece	Publisher
	Claude Arreiu	<i>Sonatine</i>	Presser
	Conrad Beck	<i>Sonatine</i>	Schott
	Ian Clarke	<i>Hypnosis</i>	Just Flutes
	Gaetano Donizetti	<i>Sonata in C Major</i> mvt. I or II	Peters
*	Kazuo Fukushima	<i>Requiem</i>	Zerboni
*	Philippe Gaubert	<i>Nocturne et Allegro</i> <i>Scherzando</i>	International
	Benjamin Gravlez	<i>Romance et Scherzo</i>	Masters Music
*	Carl Rienecke	<i>Sonata "Undine" Op.167</i> any mvt	International
	Cyril Scott	<i>Lotus Land Op.47 No.1</i>	Sam Fox
*	Carl Stamitz	<i>Concerto in G Major Op.29</i> mvt. I or III	Schott


Section B – Level 3

Music Theory:

Scales	<u>Major</u> : all (extended if possible) <u>Minor</u> : all (extended if possible) <u>Chromatic</u> : B3-C7 (or above) <u>Pentatonic</u> : all <u>Wholetone</u> <u>Octatonic</u>
Arpeggios	<u>Major</u> : all (extended if possible) <u>Minor</u> : all (extended if possible)
Chords	<u>Major</u> : all <u>Minor</u> : all <u>Diminished</u> : all <u>Augmented</u> : all
Rhythm	2/4 3/4 4/4 2/2 5/8 6/8 7/8

Students will understand how to make the transition from scale name to number of accidentals and vice versa. They will understand how to relate minor scales to their key signature and the relative major. Their study of minor scales will include natural, harmonic, and melodic minor. Extended scales should reach the extremes of a student's range. They will be familiar with pentatonic scales, and will be introduced to octatonic and whole-tone scales. They will understand that an arpeggio is made up of the 1st, 3rd, and 5th notes in a scale. This leads to the construction of major chords and minor chords. They will be introduced to augmented and diminished chords as a variation on major and minor chords. Their understanding of diatonic chords now extends to all diatonic chords in a given key. Students will be able to count out rhythms in any of the above time signatures, and should understand how to approach any meter in their repertoire.

Aural Skills:

Rhythm	2/4, 3/4, 4/4, 6/8, 7/8, 5/8 time any note length e.g.: 
Intervals	Sung: Major 3 rd , Minor 3 rd , Perfect 5 th , Unison, Octave, Minor 2 nd , Major 2 nd , Perfect 4 th Written: up to an octave

Chords	Major Minor Diminished Augmented
---------------	---

Students will be able to clap back rhythms in the above time signatures with the above note values when the teacher demonstrates. 7/8 and 5/8 will serve as an introduction to odd meters. Rests may still be used. Students will sing any of the above intervals from a given starting note. They will identify the interval between two written notes up to an octave apart. Students will differentiate between the sounds of the above chords when they are played. This will be expanded into a simple harmonic dictation containing I, IV, and V.

Suggested Repertoire:

ISSMA Group I	Composer	Piece	Publisher
	Theobald Böehm	<i>Elegie Op.47</i>	Southern Music
*	Claude Debussy	<i>Syrinx</i>	Jobert
	François Devienne	<i>Sonata in D Major any mvt.</i>	International
*	Gabriel Fauré	<i>Fantasie Op.79</i>	International
*	Franz Kuhlau	<i>Grand Solo Op.57 No.1 mvt. I with cuts</i>	Billaudot
*	Jacques Ibert	<i>Piece for Flute Alone</i>	Alphonse Leduc
	Rachel Laurin	<i>Sonate</i>	Doberman
*	Darius Milhaud	<i>Sonatine mvt. I or II and II</i>	Durand and Cie
	Barbara Pentland	<i>Trance</i>	Avondale
	Wilhelm Popp	<i>Staccato-Fantasie</i>	Verroust

Bibliography

- Associated Board of the Royal Schools of Music. "Flute: Grades 1-8." Last modified January 2014. http://us.abrsm.org/fileadmin/user_upload/syllabuses/fluteComplete14.pdf.
- The National Flute Association. "Intermediate Solo Repertoire List." Last modified 1995. <http://www.nfaonline.org/PDFS/Committees/IntermediateSoloRepertoire.pdf>.
- Indiana State School Music Association. "Required Music List: Woodwind Events." Last modified 2016. <http://www.issma.net/downloads/woodwindmanual.pdf>.
- The Royal Conservatory. "Flute Syllabus." Last Modified 2010. https://examinations.rcmusic.ca/sites/default/files/files/S32_Flute%20Syllabus_2016_online_SECURED.pdf.